

## **Epic Interpretation of the Psychology of Warriors in Fiction (on the Example of the Work of Erich Maria Remarque and Uzbek Literature)**

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### **Abstract**

The article deals with the epic interpretation of the psychology of warriors in fiction (on the example of the work of Erich Maria Remarque and Uzbek literature). The concept of "enemy" in the novels of the emigration period applies exclusively to characters associated with Nazi Germany.

**Keywords.** Remarque, example, emigration, communication.

### **Introduction**

Such a transfer of the center of gravity to the meaning of "ideological enemy" also has personal, biographical grounds. Faced with fascism early and then emigrated from Germany, the writer experienced a time of severe disappointment, the collapse of post-war illusions and a spiritual crisis (since many of his compatriots supported the Hitlerite clique). Later, this was reflected in the novels *Spark of Life*, *A Time to Live and a Time to Die*, etc. In émigré novels, the frame of struggle, battle, battle, which implements the concept of "enemy", is replaced by the frame of flight-pursuit. The heroes are trying to hide from Nazism advancing on Europe. The associative field of the concept is presented to a greater extent at the level of the system of characters (as a rule, representatives of the Nazi society in Germany) and at the lexical level. The Nazis fully personify the meaning of "ideological enemy". The meaning of "military adversary" is represented in some cases by the former opponents of Remarque's main characters in the First World War: Russian emigrants, French, British, etc. Remarque puts these people who fought against each other in a new post-war situation, making them often friends or comrades in misfortune. They are united by a common bitter emigre fate and a common hatred of totalitarianism in their homeland. Remarque does not make much of a difference between Hitler's regime and Stalin's totalitarian society. "The writer associates his own not so much with compatriots, but with emigrants like themselves, and by "strangers" we mean Germans who are associated with Nazi ideology. A special position in the context of interest to us is occupied by the novel *A Time to Live and a Time to Die*. His hero, a Wehrmacht soldier Graeber, dies at the hands of those to whom he sympathizes deep down. This episode is interpreted by critics as a kind of sacrifice, as Graeber's atonement for the common, collective guilt of Germany, and as a kind of purifying tragic catharsis. In our opinion, this novel has a different meaning. Graeber's death is an illustration of the tragic fate of Remarque's "abstract humanist" in the clash of two equally merciless ideologies, two totalitarian systems that do not recognize pity. For all the historical correctness of the USSR as a defending side, Remarque also found fanaticism and moral, ideological limitations unacceptable for his political position



in Russian characters. Remarque's humanists had no place either in Hitler's Germany or in Stalin's Soviet Union. Even a forced murder in the conditions of the front (in a situation of choice: to kill or be killed yourself) is incredibly difficult and weighs down the conscience for the rest of your life, even if it is the murder of an undoubted "Ideological Enemy" (for example, Haake in "Arc de Triomphe"). The main reproach was that "abstract humanism" (K. Radek, E. Knipovich, V. Khrpovin and others) was incompatible with class morality. Even well-disposed critics (for example, I. Fradkin) were afraid to touch on this practically forbidden topic, preferring to talk about the courage of Remarque's heroes, their front-line camaraderie, broken dreams, failed destinies, or the outstanding skill of the writer in depicting battle scenes. The topic of ideological zombies and fanaticism (the concept of "enemy") was stubbornly hushed up. Otherwise, one would have to speak of Remarque not only as a battle painter and anti-fascist, but also as an opponent of totalitarianism in any of its forms: national, class and religious. In other words, the official position regarding the writer, and there could hardly be any other in the Soviet press, suffered from a one-sided, inconsistent and contradictory assessment. The representatives of the new literary wave of "lieutenant" or "trench" prose of the 1950s and 60s were the first to violate the official critical attitude. Proceeding from class ideology and morality, from party directives ("who is not with us, is against us"), the history of the country and the recent war were portrayed in black and white, in bipolar contrasts. Art, completely subordinate to the state, functioned as a rigid system, one of the main tasks of which was the education of the reader and his socio-cultural adaptation to life under the conditions of ideological regulations (totalitarianism). Free thoughts and doubts were considered as a kind of undermining the foundations, which, by definition, could not be characteristic of a Soviet person. In such circumstances, the memory of the catastrophic events of the first years of the war, which became a deep part of the people's consciousness, for a long time could not break through to the surface and be reflected in literature. The concept "enemy" was only schematic, standard and officious in nature. The first attempt to partially liberalize and reconfigure the socio-political space (ideologically, economically, culturally) was, as you know, the Khrushchev "thaw" of the late 1950s and 60s. Art receives some new opportunities, and its status and influence increase dramatically. The publishing policy towards Western literature is becoming somewhat more liberal, the Soviet reader has access to the works of foreign authors, including Remarque. Violent controversy immediately flared up around his novels. In such an atmosphere, Remarque's books captivate creative youth. For a number of young writers, he becomes an example of an honest depiction of modern warfare and genuine humanism. As a rule, these were people who themselves went through the recent war and are now working on the first books about it: V. Nekrasov, G. Baklanov, K. Vorobyov and others. Soon these books will be assigned the definition of "lieutenant prose". The tradition of the "trench novel" and the depiction of the war from the point of view of its ordinary participant was continued by a whole group of new Frodoes. They also, along with the national tradition (L. Tolstoy, V. Garshin and others), were close in many respects to representatives of the "lost generation", and among them most often Remarque. His novels were attracted by the defense of universal values, the truthful depiction of modern warfare and the spirit of front-line fraternity. The concept of "enemy", which was not questioned and discussed in Soviet literature, is becoming more variable. In the works of some representatives of "lieutenant prose", as a rule, a distinction is



made between a convinced, true enemy (meaning ((ideological enemy")) and a simple German (meaning "military opposition"). Enemy due to circumstances (meaning (( military enemy "becomes the main one, since the main part of the story takes place at the front and corresponds to the main frames (battle, struggle, attack, raid). Under the green uniform of a Wehrmacht soldier, upon closer examination, there may be a person with an ambiguous fate. Even a stylistically neutral word" to a person> when depicting the enemy in "lieutenant prose" is used much more often than in the literature of Stalin's time. Previously unthinkable motives of pity, sympathy for the killed or captured opponents awaiting execution arise. The hero of V. Kondratyev's story "Sashka" stands up for In another episode (within the frame of direct contact with the enemy), his heroine looks with pity at the corpse of a very young German soldier ("poor boy"). G. Baklanov practically lacks the usual negative vocabulary when describing a prisoner. This psychological duality, previously impossible in literature, is experienced even more sharply by the heroes of V. Grossman in the novel Life and Fate. The strongest in this sense is the episode with two Soviet soldiers and an elderly German soldier who took refuge in a shelter during a powerful artillery shelling.

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